



PEPITA REFUSES TO TAKE WATER



MAUDE ADAMS ADDS
DANCING TO HER ART.



Grace Van Studdiford
Lyric Theatre

William Gillette
Lyceum Theatre



Fay Davis
Garrick Theatre



Fritz Schaff
Broadway



Margaret Livingston
Daily 5 Theatre



Miss Maude Lambert
Manhattan Theatre

Actress-Worship Reaches Its Highest Point in the Mad Way Women Worship Maude Adams—All Feminine Hearts Aflutter When She Comes to Town—Miss Adams Reciprocates the Affection of Her Audiences—The Story of a Night's Rehearsal.

WHY do women rave over and adore Maude Adams?

What spell has she woven around the hearts of her own sex that the theatre is crowded with women wherever and whenever she plays, and that the feminine community is in a flutter all through her engagement?

She is undoubtedly the most popular American actress, and beyond dispute she has the most loyal and most loving host of followers.

Up goes her name on the bills and the whole town flocks to see her.

Up goes the curtain on her play and thousands of hearts throb with the words, the movements, the caprices and emotions of the actress. Not a word is lost, not a look is missed, not a smile or tear or pang or joy passes which is not shared by her sisters in front.

No other actress sways them as Maude Adams does; no other actress thrills and inspires and wins and rose-chains them with her art and charming personality as she does.

EVEN with the close of the performance their worship does not cease. A supplementary tribute is paid at the stage door.

On the first night of "The Pretty Sister of Jose," at the Empire Theatre, women rushed from orchestra chairs, family circle and gallery around into Fortieth street and waited at the stage entrance half an hour to see Miss Adams pass out. Every night since Miss Adams has walked from the stage door to her carriage through a lane of admiring women. Only in London, where the public loves its actor, are such scenes witnessed. And all this because Maude Adams is shrined in the very hearts of her own sex.

SELDOM is there found a more potent blending of ability and personality than exists in Miss Adams. Either of these rare qualities possessed by her would alone suffice for triumph-making in another actress. The combination of the two to such striking degree in Miss Adams renders her unique. Her personality charms; her art completes the conquest.

But the real secret of Maude Adams's extraordinary hold upon theatre-goers is that she gives back to her audiences in full measure the affection and adoration they lavish upon her. She believes in her audiences and takes them with a smile and a hand at her heart into her confidence. She plays, she sings, she dances, she weeps and laughs and weaves the ever-varying mask of emotion with an earnestness and sincerity which seems born of an intense desire to be and to do to the extreme limit of her genius and physique all that her audiences expect of her.

There is not a lax or listless moment for Miss Adams in any part of a performance. Her devotion to her public sometimes places a tremendous tax

upon her bodily strength, but that is not deemed by her sufficient excuse for diminishing or neglecting it. She works on and on, though circumstances threaten, and come what may.

AN instance of this was furnished last Monday evening. The Empire Theatre was closed for the night, but the stage was alight, and from 7 o'clock until after midnight Miss Adams and her company played "The Pretty Sister of Jose"—some of the scenes over and over—to an audience of just two persons.

The auditorium was dark, save for a rim of subdued lights at the back. In the gloom on one side

calling a halt to the performance, walked down the aisle to the orchestra rail and told them they had to go back to the beginning of a certain scene and do it all over again.

FOR five hours the dress rehearsal—for that's what it was—went on. Stage manager, electrician, scene men, were summoned and instructed one after another. Pepita and Sebastiano fought their love duel with relentless repetition and energy. Miss Adams sang and danced

AN EXPRESSION FROM MAUDE ADAMS.

"It would be simply impossible," said Miss Adams, "for me to express what I feel toward my audiences or to describe my happiness in being back here with them again."

of the theatre and about the middle of the orchestra sat Charles Frohman. On the other side of the house, in nearly the same row, sat the novelist, Mrs. Frances Hodgson Burnett, who wrote "The Pretty Sister of Jose." Mrs. Burnett was in a street suit of black, with a large black plume-carrying hat perched quizzically on the side of her head.

The actors could not see this small but merciless critical audience, except by shading their eyes from the footlights, or when Mr. Frohman,

as tirelessly as if the theatre were packed with people. Just when the lines seemed to be running smoothest and the acting to be all that could

be desired Mr. Frohman's "No, no, no! that won't do at all!" would be heard and the manager would go through a box to the stage and himself act the part or parts which were not being done as he wished.

For five hours Miss Adams, all aquiver with the excitement and inspiration of the play, worked on with the others, going over and over a scene with unabating spirit, while some minor member of her company was being drilled in the playing of his part.

Miss Adams was perfect, and so far as she was concerned the performance could have progressed as smoothly as it did at the opening on Tuesday evening; but for the sake of the others and to meet the requirements of certain changed "business" she was there crowding a week's hard work into one night and acting with all the intensity and power at her command.

THOSE who saw and wondered on Tuesday evening at the outburst of emotion which leads to the climax of the third act and

were moved to cheers (unusual demonstration for an Empire audience), by the surprising torrent of passion would hardly believe that this fragile young woman enacted that same scene ten or eleven consecutive times on Monday evening, so that Jose might properly disclose to her the news of Sebastiano's departure; or that the singers at the back of the stage might drop to the right key the Spanish glees they were singing; or that two or three different bits of "business" might be tried. And each time Miss Adams acted that climax with all her heart and soul and strength and voice, her face more warm with each repetition, but her power never failing and her courage and readiness never flagging.

HARD, trying work it was but work which was splendidly rewarded by Tuesday night's triumph, a triumph so sweeping that it's force seemed to frighten the shrinking creature of contrasts—shy girl and admirable artiste.

CHARLES DARNTON.

IN A SIBERIAN PRISON.

Leo Deutsch, a Russian political exile who has been permitted to return to his home, tells in a recently published book, "Sixteen Years in Siberia," tales not only of suffering but of lenient treatment by his jailers. In Siberian prisons often the harshness of the discipline was considerably relaxed. On one occasion, to the vast amusement of the prison authorities, Deutsch appeared before the governor with his fetters tied up with a piece of string, and it appeared he had only assumed them for the moment. But the complainant governor was afraid of a visit from high quarters. "Then if an inspection is made you will be wearing your fetters," he asked, laughing. "Of course," replied Deutsch. "You see, I've come to you in full dress," pointing to his tied-up chains. On another occasion Deutsch's bag was stolen. It contained among other articles of a convict's attire the indispensable fetters, and he had to apply for a new pair. "Take care you don't lose these!" said the officer, as Deutsch packed them among his luggage.

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Amusements.

NEW AMSTERDAM THEATRE. 424 St. West of B'way. LAST MATINEE & NIGHT. "MIDSUMMER NIGHT'S DREAM." N. C. Goodwin. Nov. 14th-15th.

NEW YORK THEATRE. 44th-45th St. Klaw & Erlanger's. LAST 4 NIGHTS. "BEN-HUR." Prices 50c. \$1.00, \$1.50.

KNICKERBOCKER THEATRE. 34th St. & 3rd Ave. Nov. 14th-15th. "THE LIGHT THAT FAILED." Prices 50c. \$1.00, \$1.50.

FORBES ROBERTSON. GERTRUDE ELLIOTT. "THE LIGHT THAT FAILED."

PASTOR'S CONTINUOUS. 14TH ST. & 2ND AVE. FAVOR & SINGULAR. ASCOT & EDDIE. BROWN BROS. & WRIGHT. MONROE, MACK & LAWRENCE. BIG SHOW TO-DAY.

Amusements.

WEST END THEATRE. Walter as Sherlock Holmes in "The Sign of the Cross." Nov. 14th-15th. "THE SIGN OF THE CROSS." Prices 50c. \$1.00, \$1.50.

MANHATTAN THEATRE. 44th St. & 3rd Ave. LAST 4 NIGHTS. "THE SIGN OF THE CROSS." Prices 50c. \$1.00, \$1.50.

ACADEMY OF MUSIC. 14th St. & Irving Pl. Charles Frohman's Greatest Production. "THE BEST OF FRIENDS." Prices 50c. \$1.00, \$1.50.

LYRIC THEATRE. 44th St. & 3rd Ave. LAST 4 NIGHTS. "THE SIGN OF THE CROSS." Prices 50c. \$1.00, \$1.50.

MADISON SQUARE THEATRE. LAST 4 NIGHTS. "THE SIGN OF THE CROSS." Prices 50c. \$1.00, \$1.50.

CASINO THEATRE. 44th St. & 3rd Ave. LAST 4 NIGHTS. "THE SIGN OF THE CROSS." Prices 50c. \$1.00, \$1.50.

PRINCESS THEATRE. 44th St. & 3rd Ave. LAST 4 NIGHTS. "THE SIGN OF THE CROSS." Prices 50c. \$1.00, \$1.50.

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NEW EMPIRE THEATRE. 44th St. & 3rd Ave. LAST 4 NIGHTS. "THE SIGN OF THE CROSS." Prices 50c. \$1.00, \$1.50.

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